Auction Catalogue

COLLECTION of ETCHINGS

DRYPOINTS · LITHOGRAPHS

To be Sold by Order of

PAUL R. GORDON

ATTORNEY

WITH ADDITIONS

To be sold

THURSDAY EVENING, NOVEMBER 7th, 1935

AT 8 O'CLOCK

PLAZA ART AUCTION GALLERIES, INC.

9, 11 and 13 EAST 59th STREET

NEW YORK

COLLECTION OF ETCHINGS, DRYPOINTS, LITHOGRAPHS

To be Sold by Order of

PAUL R. GORDON

ATTORNEY

WITH ADDITIONS

PUBLIC SALE NO. 1357

EXHIBITION FROM

SUNDAY, NOVEMBER 3RD, 1935, *from* 2 TO 5 P. M.
And daily thereafter until time of sale
From 9 A. M. to 5 P. M.

TO BE SOLD AT PUBLIC AUCTION

THURSDAY EVENING, NOVEMBER 7TH, 1935
AT 8 O'CLOCK

EDWARD P. AND WILLIAM H. O'REILLY
AUCTIONEERS

CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.

4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

5. The lots to be taken away and paid for, whether genuine or authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two Days from the sale; The Plaza Art Auction Galleries, Inc., not being responsible for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

6. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify The Plaza Art Auction Galleries, Inc., of such loss.

7. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

8. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

9. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit.

10. Unless the sale is advertised and announced as absolute and unrestricted, owners reserve the right to bid.

11. All claims must be made within 10 days after sale.

12. Shipping, boxing or wrapping of purchases is a business in which the undersigned is in no wise engaged, and will not be performed by the undersigned for purchasers. The undersigned will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on their part for the acts and charges of the parties engaged for such service.

13. Records: The records of the Auctioneers and The Plaza Art Auction Galleries, Inc., are in all cases to be considered final, and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

14. In lots where quantities are specified, articles are sold at so much each.

15. All articles purchased at this sale will be subject to payment of the New York Sales Tax of two per cent (2%) on the purchase price, except where the purchaser signs the certificate required by law that this article was purchased for re-sale.

E. P. and W. H. O'REILLY, Auctioneers.

THE ALEXANDER PRESS, 114-116 WEST 27TH STREET, N. Y.

THURSDAY EVENING, NOVEMBER 7TH, 1935

AT 8 O'CLOCK

STANLEY ANDERSON

CONTEMPORARY ENGLISH ETCHER

1. THE READING ROOM. *Etching.*
Proof signed in pencil . . . *Stanley Anderson.* Fine impression, in perfect condition.

JOHN TAYLOR ARMS

CONTEMPORARY AMERICAN ETCHER
RESIDING IN FAIRFIELD, CONN.

2. LESCURE. *Etching.*
Proof signed in pencil . . . *John Taylor Arms.* Fine impression, in perfect condition.

3. A BRETON CALVARY. *Etching.*
Proof signed in pencil . . . *John Taylor Arms.* Fine impression, in perfect condition.

4. PALAZZO ANGELO. *Etching.*
Proof signed in pencil . . . *John Taylor Arms.* Fine impression, in perfect condition.

5. SOMEWHERE IN FRANCE. *Etching.*
Proof signed in pencil . . . *John Taylor Arms.* Fine impression, in perfect condition.

6. ABSIDE DE LA CATHEDRALE TROYES. *Etching.*
Proof signed in pencil . . . *John Taylor Arms.* Rich impression, in perfect condition.

7. VIA FACCHINI, PISA. *Etching.*
Proof signed in pencil . . . *John Taylor Arms.* Fine impression, in perfect condition.

ROBERT AUSTIN

CONTEMPORARY ENGLISH ETCHER

8. THE PACK BRIDGE. *Etching.*
Proof signed in pencil . . . *Robert Austin, 1926.* Fine impression, in perfect condition.

ROBERT AUSTIN—(*Continued*)

9. CADORE. *Etching.*
Proof signed in pencil . . . *Robert Austin, 1926.* Fine impression, in perfect condition.

10. SIENA. *Etching.*
Proof signed in pencil . . . *Robert Austin, 1927.* Fine impression, in perfect condition.

GIFFORD BEAL

AMERICAN: CONTEMPORARY

11. THE PROW. *Drypoint.*
Proof signed in pencil . . . *Gifford Beal.* Fine impression, in perfect condition. Edition limited to 100 proofs.

FRANK W. BENSON

CELEBRATED AMERICAN PAINTER AND ETCHER

"His plates are miracles of flexible handling and justness of design."
—HELEN M. FLAGG.

12. ALERT. *Drypoint.*
Paff, No. 242. Proof signed in pencil . . . *Frank W. Benson.* Fine impression, in perfect condition.

13. YELLOWLEGS AT DUSK. *Etching.*
Paff, No. 279. Proof signed in pencil . . . *Frank W. Benson.* Fine impression, in perfect condition.

14. DUCKS ALIGHTING. *Etching.*
Proof signed in pencil . . . *Frank Benson.* Fine impression, in perfect condition.

ALBERT BESNARD

FRENCH: CONTEMPORARY

15. BONJOUR A LA GRAND MERE. *Etching.*
Proof signed in pencil . . . *A. Besnard.* Fine impression, in perfect condition.

16. LISEUSE DEVANT LA FENETRE. *Etching.*
Proof signed in pencil . . . *A. Besnard.* Fine impression, in perfect condition. No. 47 of a limited edition.

EDMUND BLAMPIED

CELEBRATED CONTEMPORARY ENGLISH ETCHER

"With impressive sincerity and the slenderest basis of vital draughtsmanship, he pictures peasants, farm work and the heavy farm horses in the landscape of his birth."

17. THE STRANGER. *Etching.*
Proof signed in pencil . . . *E. Blampied.* Fine impression, in perfect condition.

18. THE OSTEND SHRIMP FISHERMEN. *Etching.*
Proof signed in pencil . . . *E. Blampied.* Fine impression, in perfect condition. No. 12 of edition limited to 100 proofs.

19. BELOW STAIRS. *Drypoint.*
Proof signed in pencil . . . *E. Blampied.* Fine impression, in perfect condition.

ARTHUR BRISCOE

CELEBRATED ENGLISH MARINE PAINTER AND ETCHER

20. ALOFT. *Etching.*
Proof signed in ink . . . *Arthur Briscoe.* Fine impression, in perfect condition. Edition limited to 75 proofs.

21. THE MAIN RIGGING. *Etching.*
Proof signed in ink . . . *Arthur Briscoe.* Fine impression, in perfect condition. Edition limited to 75 proofs.

22. THE BEACON. *Etching.*
Proof signed in ink . . . *Arthur Briscoe.* Fine impression, in perfect condition. No. 37 of edition limited to 75 proofs.

23. GRAVESEND REACH. *Etching.*
Proof signed in ink . . . *Arthur Briscoe.* Fine impression, in perfect condition. Edition limited to 75 proofs.

24. THE SHIPWRIGHT. *Etching.*
Proof signed in ink . . . *Arthur Briscoe.* Fine impression, in impression, in perfect condition.

25. MAKE FAST. *Etching.*
Proof signed in ink . . . *Arthur Briscoe.* Fine impression, in perfect condition. Edition limited to 75 proofs.

GERALD L. BROCKHURST

ENGLISH: CONTEMPORARY

26. STUDY FOR A DECORATION. *Etching.*
Proof signed in pencil . . . *G. L. Brockhurst.* Fine impression, in perfect condition.

27. LASSITUDE. *Etching.*
Proof signed in pencil . . . *G. L. Brockhurst.* Rich impression, in perfect condition.

AUGUSTE BROUET

CONTEMPORARY FRENCH ETCHER

28. AVANT LE DANCE. *Drypoint.*
Proof signed in pencil . . . *A. Brouet.* Fine impression, in perfect condition. Edition limited to 100 proofs.

29. LOGES DE DANSEUSES. *Drypoint.*
Proof signed in pencil . . . *A. Brouet.* Fine impression, in perfect condition. Edition limited to 100 proofs.

CHARLES W. CAIN

CONTEMPORARY ENGLISH ETCHER

30. THE NAUTCH DANCERS, INDIA. *Drypoint.*
Proof signed in ink . . . *Charles W. Cain.* Fine impression, in perfect condition. No. 74 of edition limited to 90 proofs.

SIR DAVID YOUNG CAMERON

CELEBRATED CONTEMPORARY SCOTCH ETCHER

31. THE VALLEY OF THE LATHKILL; THE WINDINGS OF THE WYE. *Etchings.* (2)
Rinder, Nos. 349, 346. Signed in the plate . . . *D. Y. C.*
Together 2 pieces.

32. ON THE BRADFORD; ARRAN. *Etchings.* (2)
Rinder, Nos. 347, 43. Signed in the plate . . . *D. Y. Cameron.*
Together 2 pieces.

33. PERTH BRIDGE. *Etching.*
Rinder, No. 28. Signed in the plate . . . *D. Y. Cameron.* Fine impression, in perfect condition.

ROLAND CLARK

CELEBRATED AMERICAN PAINTER AND ETCHER

34. ~~FLUTTERED~~ FLOODED FIELDS. *Etching.*
Proof signed in pencil . . . *Roland Clark.* Fine impression, in perfect condition.

35. BROADBILLS IN FLIGHT. *Etching.*
Proof signed in pencil . . . *Roland Clark.* Fine impression, in perfect condition.

36. GRAY DAWN *Etching.*
Proof signed in pencil . . . *Roland Clark.* Fine impression, in perfect condition.

37. BREAK O'DAY. *Drypoint.*
Proof signed in pencil . . . *Roland Clark.* Fine impression, in perfect condition.

WARREN DAVIS

AMERICAN: CONTEMPORARY

38. THE ECHO. *Etching.*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

39. WINDBLOWN. *Etching.*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

40. THE SQUIRREL. *Etching.*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition. Considered one of the artist's best plates.

FRANCIS DODD

ENGLISH: CONTEMPORARY

41. LEON. *Etching.*
Proof signed in pencil . . . *Francis Dodd.* Fine impression, in perfect condition.

ALBRECHT DURER

DUTCH: XVI CENTURY MASTER

42. THE VIRGIN WITH A SCEPTRE AND A CROWN OF STARS. *Engraving.*
Bartsch, No. 32. Proof signed in the plate . . . *A. D., 1516.* (Albrecht Durer). Fair impression. (Slightly stained.)

43. THE LITTLE PASSION. *Engravings.* (Set of 15 prints) All signed in the plate . . . *A. D.* (Albrecht Durer). Veraiss Museum duplicates. Fair impressions.

44. THE KNIGHT, DEATH AND THE DEVIL. *Engraving.* *Bartsch, No. 98.* Signed in the plate . . . *A. D. 1513.* (Albrecht Durer.) Good impression, in fine condition.

45. VIRGIN AND CHILD WITH ST. ANNE. *Engraving.* *Bartsch, No. 29.* Signed in the plate . . . *AD.* (Albrecht Durer). Very good impression, in good condition. Rupferstichkabinett der Staatlichen Museum collection, and W. H. F. K. Graf von Lepell collection.

46. THE COOK AND HIS WIFE. *Engraving.* *Bartsch, No. 84.* Signed in the plate . . . *AD.* (Albrecht Durer) Good impression, with full margins. W. E. Durgulin collection.

47. PENANCE OF ST. JOHN CHRYSOSTOM. *Engraving.* *Bartsch, No. 63.* Signed in the plate . . . *AD.* (Albrecht Durer). Very fine impression, with full margins, in perfect condition. Dr. J. von Elischer Collection. Dr. Hermann Collection.

48. RESURRECTION (From the Large Passion). *Woodcut.* *Bartsch, No. 15.* Signed in the block . . . *AD.* (Albrecht Durer). On water-marked paper without text. Very fine impression, in fine condition.

49. ST. JOHN ASCENDING TO THE HEAVEN (From the Set of the Apocalypse). *Woodcut.* *Bartsch, No. 63.* Signed in the block . . . *AD.* (Albrecht Durer). Good impression. (Slightly stained.) Latin text

50. THE CANNON. *Etching.* *Bartsch, No. 99.* Signed in the plate . . . *AD, 1518.* Fair impression. From the Buttstaedt Collection.

KERR EBY

Celebrated Contemporary American Etcher

51. NIGHT, HIGH ISLAND, MAINE. *Etching.* Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition. Edition limited to 90 proofs.

52. ELY, CORNWALL. *Etching.* Proof signed in pencil . . . *Kerr Eby.* Fine impression, in perfect condition.

[NUMBER 53]

53. PORTH LEVEN. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Fine impression, in perfect condition. Edition limited to 90 proofs.

[SEE ILLUSTRATION]

54. IN THE OPEN. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Fine impression, in perfect condition. Edition limited to 90 proofs.

55. A KISS FOR THE KAISER. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Fine impression, in perfect condition.

56. FISHER FOLK. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition. Edition limited to 90 proofs.

57. SARDINE FLEET, DOUARNENEZ. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition. Edition limited to 90 proofs.

58. RUE DOMINIQUE CONTE GRASSE. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition. Edition limited to 90 proofs.

59. OLD COOPER SHOP, GRASSE. *Etching.*
Proof signed in pencil . . . *Kerr Eby.* Fine impression, in perfect condition.

60. A BRITTANY FARM. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition. Edition limited to 90 proofs.

61. TIDE MILL MARSHES. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition. Edition limited to 90 proofs.

62. MULLION COVE. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition. Edition limited to 90 proofs.

63. POLO. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Fine impression, in perfect condition.

64. TOP OF THE WORLD. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition. Edition limited to 90 proofs.

65. BACKYARDS. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition. Edition limited to 90 proofs.

66. THE BLACK SAILS, BRITTANY. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Fine impression, in perfect condition.

67. POLPERRO No. 1. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition. Edition limited to 90 proofs.

68. SNOW ON THE ASPETUCK. *Etching.*
Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition. Edition limited to 90 proofs.

MISCELLANEOUS XIX CENTURY AND CONTEMPORARY ETCHERS

69. TANTALLON CASTLE. *Drypoint.*
Proof signed in pencil . . . *Angus.* Fine impression, in perfect condition.

70. A BADENDE. *Drypoint.*
Proof signed in pencil . . . *C. Bauer.* Fine impression, in perfect condition.

71. ETUDE DE PAYSAGE. *Soft Ground Etching.*
Proof signed with initial in ink . . . *B.* (Bracquemond). First state. Fine impression, in perfect condition. Edition limited to 25 proofs.

72. EVENING, ARIZONA. *Etching.*
Proof signed in pencil . . . *George Elbert Burr.* Fine impression, in perfect condition.

73. KNIFE GRINDER, No. 1. *Etching.*
Proof signed in pencil . . . *Frank Brangwyn.* Fine impression, in perfect condition.

74. PENNSYLVANIA R. R. FERRY. *Etching.*
Proof signed in pencil . . . *Dehmann.* Fine impression, in perfect condition.

75. WALTON REACH. *Etching.*
Proof signed in pencil . . . *John Fullwood.* Fine impression, in perfect condition.

76. SEACOAST. *Drypoint.*
Proof signed in pencil . . . *Sears Gallagher.* Fine impression, in perfect condition.

77. HIGH KNAPS, No. 2; THE CLIFF. *Etchings.* (2)
Proofs signed in pencil . . . *Bouverie Hoyton.* Fine impressions, in perfect condition. Together 2 pieces.

78. LA GRANDE CHENE. *Etching.*
Proof signed in the plate . . . *Lalanne.* Fine impression, in perfect condition.
From the Lalanne Collection.

79. VICTORY. *Lithograph.*
Proof signed in the plate . . . *Fantin-(Latour).* Fine impression, in perfect condition.

80. CATTLE BY THE RIVER. *Etching.*
By Claude Lorrain. Fair impression, in perfect condition.

81. PASTORAL. *Etching.*
Proof signed in pencil . . . *D. S. MacLoughlin.* Fine impression, in perfect condition.

82. THE CIGARETTE. *Aquatint.*
Proof signed in pencil . . . *H. Amiard Oberteuffer.* Fine impression, in perfect condition.

83. ALASKAN WILDERNESS. *Drypoint.*
Proof signed in pencil . . . *C. Rungrus.* Fine impression, in perfect condition.

84. THE JETTY; GRAND CANAL, VENICE. *Etchings.* (2)
Proofs signed in pencil . . . *Cadwallader Washburn.* Fine impressions, in perfect condition. Together 2 pieces.

85. THE NAVY YARD. *Etching.*
Proof signed in pencil . . . *Charles H. Woodbury.* Fine impression, in perfect condition.

86. LONDON BRIDGE. *Etching.*
Proof signed in pencil . . . *W. L. Wyllie.* Fine impression, in perfect condition.

87. RIDE 'EM, COWBOY. *Etching.*
Proof signed in pencil . . . *Zeigler.* Fine impression, in perfect condition.

88. LOT OF FIVE MISCELLANEOUS ETCHINGS
Proofs signed in pencil . . . *Glatrona, Pagcizot.* All fine impressions, framed. Together 5 pieces.

HEDLEY FITTON

English

89. THE PORCH OF ST. MAGNUS THE MARTYR. *Etching.*
Proof signed in pencil . . . *Hedley Fitton.* Fine impression, in perfect condition.

EMIL FUCHS

American Sculptor, Etcher

90. NUDE STUDY OF A GIRL. *Etching.*
Proof signed in pencil . . . *Emil Fuchs, imp.* Fine impression, in perfect condition. Limited to 25 proofs.

91. GENERAL LEE. *Etching.*
Proof signed in pencil . . . *Emil Fuchs, imp.* Fine impression, in perfect condition.

92. NUDE MODEL. *Etching.*
Proof signed in pencil . . . *Emil Fuchs, imp.* Fine impression, in perfect condition.

FRANCISCO GOYA

Celebrated Modern Spanish Painter and Etcher

93. PLANCHE DE LA TAUROMACHIE. *Etching.*
By Goya. Fine impression, in perfect condition. Later impression.

JOSEPH GRAY

94. GLEN COVE. *Etching.*
Proof signed in pencil . . . *Joseph Gray.* Fine impression, in perfect condition. Edition limited to 75 proofs.

95. THE SPEY. *Etching.*
Proof signed in pencil . . . *Joseph Gray.* Fine impression, in perfect condition. Edition limited to 75 proofs.

96. THE MARKET PLACE, BRUGES. *Etching.*
Proof signed in pencil . . . *Joseph Gray.* Fine impression, in perfect condition. Edition limited to 75 proofs.

SEYMOUR HADEN

CELEBRATED MODERN ENGLISH ETCHER

"At his best in the dozen or two plates of which he himself approved, he towers above any of his contemporaries and there seems little likelihood of hns supremacy in landscapes being seriously threatened."
—ENGRAVERS AND ETCHERS.

97. THE THAMES FISHERMAN. *Etching.*
Harrington, No. 198. Proof signed in pencil . . . *Seymour Haden.* Rich impression, in perfect condition. First state. Second plate. Rare.

98. DUSTY MILLERS. *Etching.*
Proof signed in pencil . . . *Seymour Haden.* Fine impression, in perfect condition.

99. AMALFI. *Etching.*
Harrington, No. 10. Proof signed in pencil . . . *Seymour Haden.* Fine impression, in perfect condition. Rare.
From the Seymour Haden Collection.

100. SHERE MILL POND. *Etching.*
Harrington, No. 38. Signed in the plate . . . *Seymour Haden, 1866.* Rare first state. Brilliant impression. Large plate. Slight repair. Considered the artist's greatest etching.

101. BATTERSEA BRIDGE. *Etching.*
Harrington, No. 135. Proof signed in pencil . . . *Seymour Haden.* Brilliant impression, in perfect condition.

102. HANDS ETCHING. *Etching.*
Harrington, No. 94. Signed in the plate . . . *Seymour Haden.* Fine impression. Second state of three. (Few stains.)

103. THOMAS HADEN OF DERBY. *Etching.*
Harrington, No. 58. Signed in the plate . . . *Seymour Haden.* Fine impression, in perfect condition. First state.

SEYMOUR HADEN—(*Continued*)

104. TWICKENHAM CHURCH; BRIG AT ANCHOR. *Etchings.* (2)
Both signed in the plate . . . *Seymour Haden.* Fine impressions, in perfect condition. Together 2 pieces.

105. KIDWELLY CASTLE; COMPLETE ANGLER; THE MOAT. *Etchings.* (3)
All signed in the plate . . . *Seymour Haden.* Fine impressions, in perfect condition. Together 3 pieces.

106. DUNDRUM RIVER; THE TWO ASSES; BIT OF RIVER-BANK. *Etchings.* (3)
All signed in the plate . . . *Seymour Haden.* Fine impressions, in perfect condition. Together 3 pieces.

MARTIN HARDIE

CONTEMPORARY ENGLISH ETCHER

"Martin Hardie's landscapes are suffused with a deep and meditative tranquility and his seascapes make a lasting appeal."—MURIEL CLAYTON.

107. THE ESSEX BOAT YARD. *Drypoint.*
Proof signed in ink . . . *Martin Hardie.* Fine impression, in perfect condition.

CHILDE HASSAM

AMERICAN: 1859-1935

INTERNATIONALLY CELEBRATED PAINTER, WATER COLORIST AND ETCHER

108. CHURCH DOORWAY, SNOW. *Etching.*
Clayton, No. 72. Proof signed in pencil . . . *Circle C. H., imp.* Fine impression, in perfect condition. Plate destroyed

109. THE HAY BARN. *Etching.*
Clayton, No. 160. Proof signed in pencil . . . *Circle C. H., imp.* Fine impression, in perfect condition. Plate destroyed.

110. OLD MULFORD HOUSE, EASTHAMPTON. *Etching.*
Clayton, No. 264. Proof signed in pencil . . . *Circle C. H., imp.* Rich impression, in perfect condition. Plate destroyed.

111. A LONG ISLAND WINDMILL. *Etching.*
Clayton, No. 305. Proof signed in pencil . . . *Circle C. H., imp.* Fine impression, in perfect condition. Plate destroyed.

112. WALT WHITMAN'S BIRTHPLACE. *Etching.*
Clayton, No. 284. Proof signed in pencil . . . *Circle C. H., imp.* Fine impression, in perfect condition. Plate destroyed.

113. CHIMNEYS, PORTSMOUTH. *Etching.*
Clayton, No. 16. Proof signed in pencil . . . *Circle C. H., imp.* Fine impression, in perfect condition. Plate destroyed.

ARTHUR WILLIAM HEINTZELMAN

BORN IN NEWARK, 1891

CELEBRATED AMERICAN PAINTER-ETCHER

RESIDING IN PARIS

114. DANCE DE MUSIC HALL. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition. Edition limited to 100 proofs.

115. LA FILLE DU MARBRIER CARRARE. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition. Edition limited to 74 proofs.

116. PACHEUR BASQUE. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition. Edition limited to 70 proofs.

117. OLD MAN IN AN ITALIAN CAP. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition.

118. LITTLE HEAD No. 2. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition.

119. GITANE. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition. Edition limited to 100 proofs.

120. LA FARANDOLE. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition. Edition limited to 100 proofs.

121. PROPRIETAIRE DE CAYEUX. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition.

122. PAYSANNE DE CAYEUX. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition.

123. HORS SERVICE. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition.

124. ST. PAUL. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition. Edition limited to 90 proofs.

125. LE BIBLIOPHILE. *Etching.*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition. Edition limited to 90 proofs.

CHARLES JACQUE

CELEBRATED PAINTER AND ETCHER OF THE BARBIZON SCHOOL

126. L'ABREUVOIR AUX MOUTONS. *Etching.*
Signed in the plate . . . *C. Jacque.* Fine impression, in perfect condition. From the Gerbeau Collection.

127. TROUPEAU DE PORCS. *Etching.*
Proof signed in pencil . . . *Ch. Jacque.* Fine impression, in perfect condition. Very rare.

128. INTERIOR BERGERE. *Etching.*
Proof signed in pencil . . . *Ch. Jacque.* Fine impression, in perfect condition.

129. LES BORDS D'UNE RIVIERE; PAYSAGE, ENVIRONS D'ASINIRES; PAYSAGE, UN ANIER; MOULINS A MONTMARTRE; UN COIN DE FERME. *Etchings.* (5)
By Charles Jacque. Fine impressions, in perfect condition. Together 5 pieces.

TROY KINNEY

AMERICAN ETCHER

130. DRAGON FLY. *Etching.*
Proof signed in pencil . . . *Troy Kinney.* Fine impression, in perfect condition.

131. PAVLOWA GAVOTTE. *Etching.*
Proof signed in pencil . . . *Troy Kenney.* Fine impression, in perfect condition.

ALPHONSE LEGROS

CELEBRATED FRENCH ETCHER
BORN IN 1837; DIED IN 1911

132. LE GRAND ESPAGNO. *Etching.*
Proof signed in pencil . . . *A. Legros.* Fine impression, in fair condition.

133. LE PETIT BRULEUR D'HERBE. *Etching.*
Proof signed in pencil . . . *A. Legros.* Fine impression, in perfect condition.

134. THE WAYFARER. *Etching.*
Proof signed in the plate . . . *A. Legros.* Fine impression, in perfect condition.

135. HEAD OF A MAN. *Etching.*
Proof signed in pencil . . . *A. Legros.* Fine impression, in perfect condition.

136. THE DEATH OF THE VAGABOND. *Etching.*
Proof signed in pencil . . . *A. Legros.* Fine impression, in perfect condition. Considered one of the artist's finest plates.

137. THE LITTLE WOOD. *Etching.*
By Alphonse Legros. Fine impression, in perfect condition.

138. PAYSON BRETON; SIR E. J. POYNTER, R.A. *Drypoint and Etching.* (2)
Proofs signed in the plate . . . *A. Legros.* Fine impressions, in perfect condition. Together 2 pieces.

139. PAYSANNES DES ENVIRONS DE BOLOGNE; JULES DALON. *Etchings.* (2)
Proofs signed in the plate . . . *A Legros.* Fine impressions, in perfect condition. Together 2 pieces.

140. THE PLAYER; THE BAPTEME. *Etchings.* (2)
Proofs signed in the plate . . . *A. Legros.* Fine impressions, in perfect condition. Together 2 pieces.

LUCAS VAN LEYDEN

XVI Century Dutch Master

141. LA POETE VIRGILE SUSPENDU DANS UN PANIER. *Engraving.*
Bartsch, No. 136. Signed in the plate . . . *L. 1525.* (Lucas van Leyden). Good impression, in fine condition. Margins cut close.

142. ST. JEROME. *Engraving.*
Bartsch, No. 113. Signed in the plate . . . *L. 1516.* (Lucas van Leyden). Fine impression, with full margins, in perfect condition. From the Hoe Collection.

143. ADAM AND EVE. *Engraving.*
Signed in the plate . . . *L.* (Lucas van Leyden). Good impression.

SIDNEY M. LITTEN

English: Contemporary

144. THE COURT OF THE MYRTLES, ALHAMBRA. *Etching.*
Proof signed in pencil . . . *S. M. Litten.* Fine impression, on greenish tint paper, in perfect condition.

145. THE GATE OF JUSTICE. *Etching.*
Proof signed in pencil . . . *Litten.* Fine impression, in perfect condition.

ERNEST LUMSDEN

146. THE ENTHUSIAST. *Etching.*
Proof signed in ink . . . *Lumsden, imp.* Fine impression, in perfect condition. Edition limited to 50 proofs.

JAMES McBEY

CELEBRATED CONTEMPORARY SCOTCH ETCHER
BORN AT NEWBURGH IN 1883

"I still believe that Mr. McBey's work will survive all fluctuating memories and sympathies just because it has an individual soul that is imperishable."—MARTIN HARDIE.

147. PASSING GONDOLA. *Etching.*
Proof signed in ink . . . *James McBey.* Beautiful impression, on green paper. In perfect condition.

148. SURRENDER OF JERUSALEM. *Etching.*
Proof signed in ink . . . *James McBey.* Beautiful impression, on fine old paper. Perfect condition.

CHARLES MERYON

CELEBRATED FRENCH ARCHITECTURAL ETCHER
BORN AT PARIS IN 1821; DIED IN 1868

149. MINISTERE DE LA MARINE. *Etching.*
Signed in the plate with the initials of Charles Meryon. Fine impression, in perfect condition.

JEAN FRANCOIS MILLET

CELEBRATED FRENCH PAINTER AND ETCHER
BORN IN 1821; DIED IN 1868

"A man who had given his whole life to etching only . . . could not be more truly a born etcher than Millet showed himself to be—few though were the plates and many the canvases he worked upon.
—MRS. SCHUYLER VAN RENSSELAER.

150. THE SOWER. *Lithograph.*
By J. F. Millet. Rich impression. Printed on thin Japanese paper. Laid down on two corners.

A. VAN OSTADE

DUTCH: 1610-1685

151. BOULANGER SONNANT DU CORNET POUR AVERTIR SES PRATIQUES. *Etching.*
Bartsch, No. 7. Signed in the plate . . . *A. V. Ostade.* Fine impression, in perfect condition.
Franz Baumgartner Collection.

152. L'HOMME CONVERSANT AVEC LA FEMME. *Etching.*
Bartsch, No. 37. By Van Ostade. Fine impression, in perfect condition.

SAMUEL PALMER

ENGLISH PAINTER AND ETCHER

153. SUNRISE. *Etching.*
Signed in the plate . . . *S.P.* (Samuel Palmer). Fine impression, in perfect condition.

JOSEPH PENNELL

CELEBRATED AMERICAN ETCHER, ILLUSTRATOR, LITHOGRAPHER AND WATER-COLORIST

BORN AT PHILADELPHIA IN 1860; DIED IN 1926

"Only the few who knew him understand the sincerity of his ambition, all who understand his prints know the splendor of his achievement."
—ELIZ. ROBBINS PENNELL.

154. PONTE VECCHIO, FLORENCE. *Etching.*
Wuerth, No. 34. Proof signed in pencil . . . *Joseph Pennell.* Etched in 1883. Fine impression, in perfect condition.
A rare early signed etching of Pennell's.

155. CHIMNEYS, PITTSBURGH. *Etching.*
Wuerth, No. 514. Proof signed in pencil . . . *J. Pennell, imp.* Fine impression, in perfect condition.

156. MOND GAS, DUDLEYPORT. *Etching.*
Wuerth, No. 539. Proof signed in pencil . . . *J. Pennell, imp.* Fine impression, in perfect condition.

157. THE BRIDGE. *Etching.*
Wuerth, No. 800. Proof signed in pencil . . . *J. Pennell, imp.* Very fine impression, in perfect condition.

158. MAUCH CHUNK. *Etching.*
Wuerth, No. 730. Proof signed in pencil . . . *J. Pennell, imp.* Brilliant impression, in perfect condition. Edition probably 50 proofs.

159. WOOLWORTH BUILDING THROUGH THE ARCH. *Etching.*
Wuerth, No. 785. Proof signed in pencil . . . *J. Pennell.* Fine impression, in perfect condition.

160. THE VIADUCT (Welsh Work). *Etching.*
Wuerth, No. 578. Proof signed in pencil . . . *J. Pennell.* Fine impression, in perfect condition. Edition probably 25 proofs.

161. RHINE CASTLES, DUISBURG. *Etching.*
Wuerth, No. 610. Proof signed in pencil . . . *J. Pennell, imp.* Fine impression, in perfect condition. Edition probably 40 proofs.

162. LIBERTY TOWER. *Etching.*
Wuerth, No. 794. Proof signed in pencil . . . *J. Pennell, imp.* Fine impression, in perfect condition. Edition probably 60 proofs.

163. AFTERNOON FOG COMING IN, SAN FRANCISCO. *Etching.*
Wuerth, No. 639. Proof signed in pencil . . . *J. Pennell, imp.* Fine impression, in perfect condition. Edition probably 40 proofs.

164. SAINT PAUL'S PAVEMENT. *Etching.*
Wuerth, No. 366. By Pennell. Unsigned. Fine impression, in perfect condition. Mounted.

REMBRANDT VAN RIJN

Celebrated XVII Century Dutch Master of Etching and Painting

165. THE ADORATION OF THE SHEPHERDS (With the Lamp). *Etching.*
Bartsch, No. 47. Signed in the plate . . . *Rembrandt.* Second state. Fine impression, in perfect condition.

166. ABRAHAM CARESSING ISAAC. *Etching.*
Bartsch, No. 33. Signed in the plate . . . *Rembrandt.* Fine impression, in perfect condition.

167. LANDSCAPE WITH A COW DRINKING. *Etching.*
Bartsch, No. 237. By Rembrandt. Fine impression, in good condition.

168. JEWS IN A SYNAGOGUE. *Etching.*
Bartsch, No. 126. Signed in the plate . . . *Rembrandt, 1648.* Fine impression, in perfect condition.

169. THE CRUCIFIXION. *Etching.*
Bartsch, No. 80. Signed in the plate . . . *Rembrandt.* Fine impression, in perfect condition. Small plate.

170. THE STONING OF ST. STEPHEN. *Etching.*
Bartsch, No. 97. Signed in the plate . . . *Rembrandt, 1635.* Very fine impression, in perfect condition.

171. STUDY FROM THE NUDE; MAN SEATED ON THE GROUND WITH ONE LEG EXTENDED. *Etching.*
Bartsch, No. 196. Signed in the plate . . . *Rembrandt, 1646.* Fine impression, in good condition.

172. PANCAKE BAKER. *Etching.*
Bartsch, No. 124. Signed in the plate . . . *Rembrandt, 1635.* Fine impression, in good condition.

173. THE CIRCUMCISION (In the Stable). *Etching*
Bartsch, No. 47. Signed in the plate . . . *Rembrandt, 1654.* Fine impression, in perfect condition.

174. THE RETURN OF THE PRODIGAL SON. *Etching.*
Bartsch, No. 91. Signed in the plate . . . *Rembrandt 1636.* Fine impression, in perfect condition.

175. VIRGIN AND CHILD IN THE CLOUDS. *Etching.*
Bartsch, No. 61. Signed in the plate . . . *Rembrandt 1641.* Fine impression, in good condition.

176. FIGURES AT A DOORWAY. *Etching.*
Signed in the plate . . . *Rembrandt, 1637.* Fine impression, in perfect condition. From reworked plate.

177. SELF PORTRAIT IN CAP. *Etching.*
Signed in the plate . . . *Rembrandt, 1630.* Rich impression. In narrow black and gold frame.

178. THE ANGEL DEPARTING FROM THE FAMILY OF TOBIAS. *Etching.*
Bartsch, No. B43. Signed in the plate . . . *Rembrandt 1641.* Fine impression, in good condition.

179. REMBRANDT'S MOTHER; HEAD AND BUST THREE-QUARTERS. *Etching.*
Bartsch, No. 354. Signed in the plate . . . *RV.*—(Rembrandt) 1628. Fine impression. Cut close.

180. REMBRANDT DRAWING IN A WINDOW. *Etching.*
Bartsch, No. 22. Signed in the plate . . . *Rembrandt, 1648.* Good impression, in fair condition.

MISCELLANEOUS OLD ENGRAVINGS, WOODCUTS AND ETCHINGS

181. COMBAT OF THE TWO TRITONS. *Engraving.*
Bartsch, No. 17. By Andrea Mantegna. Fair impression, in fair condition.

182. FAITH, JUSTICE, ETC. (7)
By Marc Antonia Raimondo. Good impressions, in good condition. Together 7 pieces.

183. LOT OF ENGRAVINGS. (3)
By Visscher. Together 3 pieces.

184. LOT OF MEZZOTINTS. (8)
By Captain Baille. Together 8 pieces.

185. LOT OF MISCELLANEOUS MEZZOTINTS. (11)
By Green, Earlom, Houston, Smith, Simmons, Reynolds, Boydell, etc. Together 11 pieces.

186. LOT OF MISCELLANEOUS MEZZOTINTS. (9)
By Earlom. Together 9 pieces.

187. MISCELLANEOUS LOT OF OLD ENGRAVINGS
About 12 pieces.

188. MISCELLANEOUS LOT OF PRINTS
About 6 pieces.

189. MISCELLANEOUS LOT OF PRINTS
About 30 pieces.

190. MISCELLANEOUS LOT OF OLD ENGRAVINGS
About 6 pieces.

191. MISCELLANEOUS LOT OF OLD ENGRAVINGS
About 25 pieces.

192. MISCELLANEOUS LOT OF ETCHINGS AND ENGRAVINGS
About 33 pieces.

193. MISCELLANEOUS LOT OF ETCHINGS AND ENGRAVINGS
About 12 pieces.

194. WARRIOR SUBJECTS. *Line Engravings.* (7)
Signed in the plate with the initials . . . *H. G.* Sixteenth Century. Fine impressions, in good condition. Set of 7.

LOUIS ROSENBERG

CONTEMPORARY AMERICAN ETCHER

195. THE GREAT BAZAAR. *Etching.*
Proof signed in pencil . . . *Louis Rosenberg.* Fine impression, in perfect condition.

196. AYA SOPHIA CONSTANTINOPLE. *Etching.*
Proof signed in pencil . . . *Louis Rosenberg.* Fine impression, in perfect condition. Edition limited to 75 proofs.

197. ARCHWAY, ROME. *Drypoint.*
Proof signed in pencil . . . *Louis Rosenberg.* Fine impression, in perfect condition.

198. TINTORETTO'S HOUSE, VENICE. *Drypoint.*
Proof signed in pencil . . . *Louis C. Rosenberg.* Fine impression, in perfect condition.

ERNEST D. ROTH

CONTEMPORARY AMERICAN ETCHER

199. THE CASTEL, ANTIBES, FRANCE. *Etching.*
Proof signed in pencil . . . *Ernest D. Roth, 1930.* Fine impression, in perfect condition.

200. STONES OF VENICE. *Etching.*
Proof signed in pencil . . . *Ernest D. Roth, 1926.* Fine impression, in perfect condition. Edition limited to 90 proofs.

201. SEGOVIA, THE CROWN, SPAIN. *Etching.*
Proof signed in pencil . . . *Ernest D. Roth, 1921.* Fine impression, in perfect condition.

202. BRIDGE AT SOSPEL. *Etching.*
Proof signed in pencil . . . *Ernest D. Roth, 1931.* Fine impression, in perfect condition.

203. THE CLIFF DWELLERS. *Etching.*
Proof signed in pencil . . . *Ernest D. Roth, 1921.* Fine impression, in perfect condition.

204. THE APPROACH, TOLEDO. *Etching.*
Proof signed in pencil . . . *Ernest D. Roth, 1921.* Fine impression, in perfect condition.

205. THE PORT, CAMOGLI. *Etching.*
Proof signed in pencil . . . *Ernest D. Roth, 1933.* Fine impression, in perfect condition.

HENRY RUSHBURY

CONTEMPORARY ENGLISH ETCHER

206. BUTTER CROSS, LUDLOW. *Drypoint.*
Proof signed in pencil . . . *Henry Rushbury.* Fine impression, in perfect condition. Edition limited to 50 proofs.

207. OLD PORT MARSEILLES. *Drypoint.*
Proof signed in pencil . . . *Henry Rushbury.* Fine impression, in perfect condition. Edition limited to 80 proofs.

208. COTSWOLD FARM. *Etching.*
Proof signed in pencil . . . *Henry Rushbury.* Fine impression, in perfect condition. Edition limited to 30 proofs.

W. DENDY SADLER

ENGLISH PAINTER

209. AFTER AN ALL DAY HUNT. *Etching.*
Proof signed in pencil . . . *W. Dendy Sadler* and by the etcher *W. Boucher.* Fine impression. Walnut frame.

EILEEN A. SOPER

210. THE SEAPLANE. *Etching.*
Proof signed in pencil . . . *Eileen Soper.* Fine impression, in perfect condition.

211. SLEDDING. *Drypoint.*
Proof signed in pencil . . . *Eileen A. Soper.* Fine impression, in perfect condition.

WILLIAM WALCOT

CONTEMPORARY ENGLISH ETCHER-PAINTER

212. THE BROOKLYN BRIDGE. *Etching.*
Proof signed in pencil . . . *W. Walcot.* Fine impression, in perfect condition.

213. FORTY-SECOND STREET. *Etching.*
Proof signed in pencil . . . *W. Walcot.* Fine impression, in perfect condition.

HERMAN WEBSTER

214. LA MAISON MELINE, PARIS. *Etching.*
Proof signed in pencil . . . *Herman Webster.* Fine impression, in perfect condition.

215. THE CLOCK MAKERS, FRANKFORT. *Etching.*
Proof signed in pencil . . . *Herman Webster.* Fine impression, in perfect condition.

216. MONTE CAPRINO, ROME. *Etching.*
Proof signed in pencil . . . *H. Webster.* Fine impression, in perfect condition.

LEVON WEST

CELEBRATED CONTEMPORARY AMERICAN ETCHER

217. BREEZY POINT. *Etching.*
Proof signed in pencil . . . *Levon West, imp.* Fine impression, in perfect condition. No. 43 of edition limited to 100 proofs.

218. THE GARDEN WALL. *Etching.*
Proof signed in pencil . . . *Levon West.* Fine impression, in perfect condition. Edition limited to 100 proofs.

219. SCALING ROPE. *Etching.*
Proof signed in pencil . . . *Levon West, 1927.* Fine impression, in perfect condition. No. 27 of edition limited to 100 proofs.

JAMES A. McNEILL WHISTLER

CELEBRATED AMERICAN PAINTER AND ETCHER

"All of Whistler's genius comes out in his etched line. Portraits, landscapes, street scenes, sea-pieces and architectural subjects, they all concentrate our attention upon his technical brilliance and originality."
—ROYAL CORTISSOZ.

220. LITTLE DORDRECHT. *Etching.*
Kennedy, No. 243. Signed in the plate with the Whistler butterfly. Good impression, in perfect condition.
Mortimer Menpes Collection.

221. LIVERDUN. *Etching.*
Kennedy, No. 16. Signed in pencil with the Whistler butterfly. Rich impression, in perfect condition. Art Institute of Chicago duplicate.

222. BILLINGSGATE. *Etching.*
Kennedy, No. 47. Signed in the plate . . . *Whistler, 1859.* Fine impression, in perfect condition.

[NUMBER 223]

223. ALDERNEY STREET. *Etching.*
Kennedy, No. 238. Proof signed in pencil with the Whistler butterfly on the tab. Brilliant impression. First state. Edition limited to about 15 impressions. Rare.

[SEE ILLUSTRATION]

224. THE SCULPTOR, DROUET. *Etching.*
Kennedy, No. 55. Signed in the plate . . . *Whistler, 1859.* Fine impression, in perfect condition.

225. SKETCHING. *Etching.*
Kennedy, No. 86. Signed in the plate . . . *Whistler.* Fine impression, in perfect condition. Third state.

226. THE MILBANK. *Etching.*
Kennedy, No. 71. By Whistler. Fine impression, in perfect condition. Fifth state.

227. LITTLE COURT, CLOTH FAIR. *Lithograph.*
Way, No. 18. Signed on the stone with Whistler's butterfly. Fine impression, in perfect condition. Rare. Only 12 proofs.

228. SAVOY PIGEONS. *Lithograph.*
Way, No. 118. Signed on the stone with Whistler's butterfly. Fine impression, in perfect condition.

229. THE SMITH'S YARD. *Lithograph.*
Signed on the stone with Whistler's butterfly. Fine impression, in perfect condition.

230. PORTRAIT OF WHISTLER. *Mezzotint*
By Thomas R. Way. Fine impression, in perfect condition.

R. W. WOICESKE

231. HUDSON VISTA. *Drypoint.*
Proof signed in pencil . . . *R. W. Woiceske.* Fine impression, in perfect condition. Trial proof No. 4.

ANDERS ZORN

CELEBRATED SWEDISH PAINTER AND ETCHER

"Smart imitators have not been wanting, either among etchers or painters, but their productions have merely served to illustrate the unapproachability of his unique technique. His art resembles Ulysses' famous bow, which could be sent by the master's hand alone."

—KARL ASPLUND.

232. DALARO. *Etching.*
Asplund, No. 268. Proof signed in pencil . . . *Zorn.* Fine impression, in perfect condition. Third state.

233. SELF-PORTRAIT, 1911. *Etching.*
Asplund, No. 241. Proof signed in pencil . . . *Zorn.* Fine impression, in perfect condition. Only state.

234. MY MODELS. *Etching.*
Asplund, No. 273. Proof signed in pencil . . . *Zorn.* Fine impression, in perfect condition. Second state.

E. P. & W. H. O'REILLY,
Auctioneers.

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